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MARCH—MAY 1943

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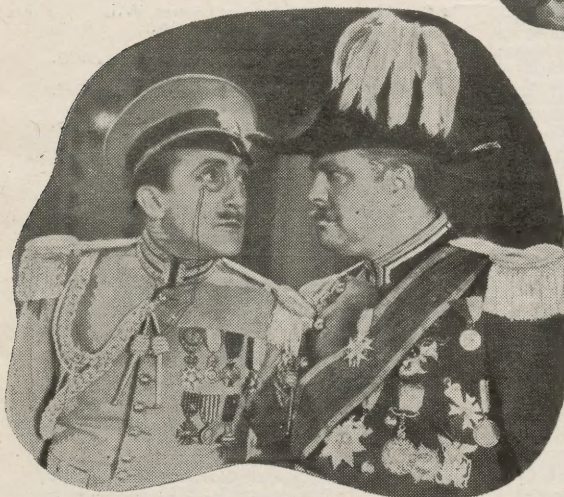
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AMATEUR CINE

W O R L D

Incorporating "Miniature Camera World"

SPRING

MARCH, 1943—MAY, 1943

VOL. I. No. 10

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THE ONLY JOURNAL SOLELY DEVOTED TO SUBSTANDARD CINEMATOGRAPHY

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GORDON S. MALTHOUSE, Editor

The Lady Is Willing

IT is an interesting fact—and, though a fact, a frequent topic of debate—that in the arts, men are predominant. In the art of the cinema, closely allied as it is to mechanics, the fact that men should be supreme is perhaps no cause for surprise. One can, indeed, recall only one successful woman producer—Dorothy Artzner.

But is this state of affairs going to continue after the war? In the professional cinema, perhaps; in the substandard field we feel that male supremacy is almost certain to be challenged, to the undoubted good of the movement.

Before the war there were, it is admitted, a few outstanding women workers; but they were indeed few and could be counted on the fingers of two hands. There were also a few conspicuously successful teams of husband and wife. And, one suspects, many amateur films owed something to the unacknowledged assistance of the producer's wife, even though the assistance might have taken the passive form of non-resistance, or the less negative one of tolerance towards a hobby that only developed into a nuisance if it kept the other partner too much pre-occupied.

A woman's part in a domestic film, however, invariably consisted of holding the lights when it did not reach the dignity of an acting role. We can recall only one club film produced by women—and a very sympathetically handled, imaginative production it was.

Why, then, this assurance that after the war women will take a more active part in the substandard film movement? Chiefly because they are already taking an active part in the substandard film movement. Increasing numbers of A.T.S. are being trained as Army projectionists, and they are becoming expert at the job. They are gradually taking over 16mm. S.O.F. projection, though the mobile 35mm. units are still serviced by men.

16mm. S.O.F. projection entails, of course, a knowledge of sound reproduction and the ability to make "running repairs." We have attended many shows handled by Auxiliaries and never once has there been cause for even carping criticism. We have watched, with an interest that was first a little cynical and then became respectful, the careful threading of the machine, the preliminary inspection by the light of a torch, the adroit manner in which a faulty take-up was remedied, the slick avoidance of a white screen between reels. These Auxiliaries know their job.

Many others carry out the less spectacular work of servicing library films of military training subjects, mending splices and so on; but here they are not breaking new ground, for, of course, women were commonly employed in this type of work by the commercial film libraries. Further, in the professional field women cutters and editors are by no means a phenomenon. But projection is a new job for women; and, being new, they cannot bring to it a background of experience in even an allied sphere.

Is it a job they are going cheerfully to throw over and forget about after the war? One would not expect the male cine enthusiast to abandon interest suddenly. Cine work, whether production or projection, "grows" on one. Why, then, should one doubt that the woman cine enthusiast will not cry halt? For, remember, they are all enthusiasts. Not every Auxiliary passes the test after her projection course, though most do. A prerequisite of success is an enthusiasm for the work. If it becomes evident that enthusiasm is lacking, the candidate is dissuaded from taking it up. And remember, too, that those who take the course receive a more thorough grounding in the art of projection than many a man can boast. Projection for them is not a hit-or-miss affair mugged up from a cursory perusal of

(Continued on page 340)

THE SUMMER ISSUE OF 'AMATEUR CINE WORLD' WILL BE ON SALE JUNE 1

Millions now see 16mm.

RECENTLY the Ministry of Information produced a report on its non-theatrical film activities during 1941-1942—the second year of its existence—which makes very interesting reading to users of 16mm. Many of us have for years been foretelling the day when 16mm. would come into its own as something much more important than the material of a hobby, and we have referred latterly to comprehensive Service applications of 16mm., to the very important use of it by E.N.S.A. in giving shows to the Services and to other activities, mostly again for service purposes.

Here, in M.O.I., we are concerned with the widespread civilian use of films, and it is inspiring to realise how large a part 16mm. plays in the activities of M.O.I. non-theatrical work.

The Ministry runs mobile film units which, during 1941-42 gave 38,000 shows to an audience of 6½ millions of people. There are now 130 units on the road, giving 1,200 film shows a week. 124 of these units employ 16mm. (and 37 of these have their own generating plant), and reached a total audience of 6,688,742 people during the period under review. The six 35mm. projection units served a total audience of 61,054.

It should be explained that 35mm. film is more often used by the M.O.I. in public cinemas outside the ordinary hours, and its total audience in this field during 1941-1942 was 900,000. Now some 50 shows a week are being given, including many exhibitions of training films for Civil Defence and National Fire Service.

Except under very special circumstances, film shows are not given to Service units (which have their own film branches), and shows are only given to senior schools by special request. But apart from this, the M.O.I. films touch almost every phase of normal life. About one third of the shows given each week are to factories, generally during the midday or midnight breaks, lasting about 25 minutes and taking place about once a month. Many special films are shown which aim at relating the work done in factories to the achievements and problems of the fighting fronts. 16mm. mobile units are used, except in the case of very large factories where 35mm. equipment is used for audiences sometimes as large as 3,000 persons.

Another third of the shows given is to village audiences, women's organisations and groups in small country towns. Generally these programmes last about 80 minutes, and include five or six films, the units visiting

them about once every two months. The aim here is to give varied and coherent pictures of the war in all its aspects, at home and at the various fronts, and as it affects this country, the Overseas Empire and the United Nations. Special films relating to particular local problems are also made and shown.

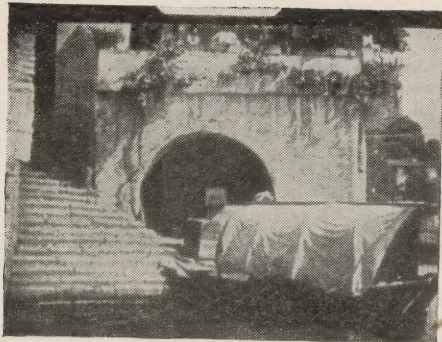
The final third is represented by specialised films, mostly made and distributed by the Ministry on behalf of other Government departments. These films are not necessarily shown at regular intervals, but are applied to the immediate requirements of a given situation.

The whole represents the most far seeing and comprehensive educational and instructional programme that this country has yet known, and have very direct and beneficial repercussions on the war effort, and on the lives of those who see them. Among the subjects dealt with during 1941-1942 are silage, ploughing, hedging, ditching, and other skilled crafts; films for allotment holders, and films about food; films on blood transfusion, diphtheria immunisation and accident prevention and training films for Civil Defence personnel, including such widely distributed subjects as "Fire Guard," which was shown to more than 2 million people in 6 months.

49 of these films were produced during 1941-42 for non-theatrical showing only; other films produced by the Dominions Governments and the Government of India, America, the Soviet and Polish Governments, and some from commercial film companies and industrial concerns, were included in the programmes.

The majority of the films referred to were added to the very comprehensive Central Film Library, which is controlled from the Imperial Institute, London, S.W.7. This library holds all the films produced since September, 1940, which are now available, and includes 332 titles, all of them in both 16mm. and 35mm., and, with one or two exceptions, all sound films. There are also 16mm. silent versions of some of the films, and a separate list of these is issued.

A few of the headings under which the films are listed give an idea of the wide scope of the library. They include Agriculture; Aircraft Recognition; Civil Defence; Cooking; Salvage; Women in the Services; Women in Industry and Civil Life; Poland and Other Allies. There are films of sheer beauty, such as the lovely "Listen to Britain"; records of actuality such as "City Fire, December 29, 1940," being



Two shots from . . .

A Feature Film from Oddments

By B. E. TALBOT

IT all started about ten years ago, when I possessed a Pathe hand-turned Home Movie and a couple of dozen notched 30ft. films in the old-type closed containers. Interest must have waned, because it was the comparatively recent rediscovery of this apparatus which led me to acquire a camera and a good projector, and take up amateur cine work seriously.

On screening these few old short films, more for nostalgic amusement than anything else, I found that several were of travel and interest subjects such as "The Brittany Coast," "Bobsleighing at Chamonix," "Cotton-spinning at Rouen," and so on. I learned from Patheoscope that they had originally issued a large number of such subjects (all 30ft. notched) known, I believe, as the K series, and mostly having green labels.

At the time (I was told) the demand had proved disappointing and the films had finally been withdrawn from the catalogue, whereupon, with the usual perverseness of Fate, they began to be asked for in increasing numbers. The only way to get hold of them now, they said, was to dig them out from dealers and private owners whenever they might be found.

Closer inspection of the reels which I already possessed showed them to be in an excellent state of preservation. The notches were mainly confined to the titles and to interspersed scenic shots without movement, and removal of all the notched sections left about 20-25ft. of usable film per reel.

Thereupon I decided to try and locate as many of these old short films as possible with

a view to building them into a full-length travel and interest feature. The only limit I set was that the countries covered should all be in Europe.

Then the treasure hunt began and, believe me, it proved quite exciting! Over a period of about six months I scoured dealers' shops for these old K reels. I quickly found that the small places yielded the best results, although one day, to my great surprise, an enquiry at a famous London store produced a large tray full of secondhand 30ft. reels, among which I discovered several first-rate subjects.

The few libraries having 30ft. films for small projectors yielded several reels from among those which they were prepared to sell. The advertisement pages of the "Exchange & Mart" produced some more, and one or two firms let me know whenever any films of the sort which I wanted came in with a part-exchange projector or outfit. For most of these 30ft. reels I paid between 1s. 6d. and 2s. 6d. each.

I decided to call a halt when I had amassed the following collection of films:

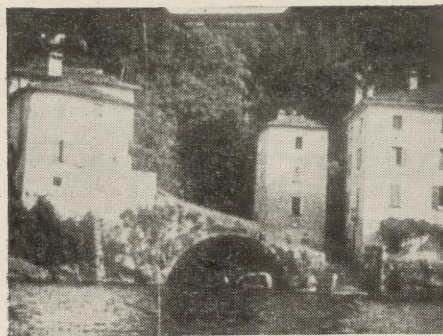
The Brittany Coast; Cider Apple Harvest in Brittany; Cotton-spinning in Rouen; Chateaux of the Loire; Alsace-Lorraine; In the Cauterets Neighbourhood (France); Biarritz; Lerida (Spain); Oporto (Portugal); Climbing Mountains; Bobsleigh Olympiad at Chamonix; Lucerne (two 60 ft. reels, still current); Lake Como; Lake Maggiore; Milan; Florence; Regattas in Venice (60 ft.); Straw-hat Making (Fiesole, Italy); Cheese-making in Holland, Bruges.

Then came the task of assembly—and I can recommend this job as a first-class exercise in editing and continuity! It is

Most visited town is



**Picturesque villages
abound on Como's
shores**



obviously out of the question to describe the work in any great detail, but it is worth mentioning that one should not be bound too closely by the composition of the short films in their original form; it pays to take shots from several different films and group them together in a sequence, if this produces the desired effect.

The above list of the films groups them in the final order which was decided upon, and reference to a map will show that the order is that which might logically be followed on any peace-time tour of Europe, commencing in Northern France, thence south-west to Spain and Portugal, across to Switzerland, on by way of the Italian Lakes to Milan, Florence and Venice, and back home with calls on the way in Holland and Belgium.

A few words about editing may be of interest. For example, the Brittany coast film in its original form contains numerous scenes of the rocky bays, each named in rather prosaic sub-titles, together with shots of the harbour at Brest and a closing sequence of gulls flying against a sunset background, the final title being particularly trite.

Yet the treatment adopted turns the film into an appropriate opening sequence, commencing with shots of the coast from the sea and the home-made title, "Just across the Channel lies Brittany, with its rocky and barren coastline." Then follow other appropriate shots of the bays and the harbour, the sunset finale being scrapped. A further title, "In contrast are Brittany's cider-apple orchards, a gay sight at harvest time," provides an easy link with the next film, which includes some enchanting children in local costume and, incidentally, is almost devoid of titles.

The Loire chateaux film, to take another case, needed more ruthless treatment as it consisted originally of straight scenes of the various chateaux, interspersed with long narrative titles dealing with their history. Much of this historical detail, though interesting in itself, had to be deleted, and in the finished film the castles are shown in groups with only two or three necessary titles. The sequence indicates that the whole Loire region abounds with famous chateaux, but does not attempt to go into so much detail as it did originally.

The jump from Portugal to Switzerland looks formidable on paper, but was not so difficult after all. The Oporto sequence moves at a slow tempo and shows slow-moving ox-waggons and sunlit streets and buildings. Accordingly it is followed by the home-made sub-titles, "Life in the Portuguese sunshine is languorous and sleepy," "But in Switzerland the crisp air means action at winter-sports time." The

ensuing winter sports sequence moves quickly and is built from scenes taken both from "Climbing Mountains" and the "Bobsleigh Olympiad."

The move on to the Lucerne films is achieved by the use of a simple animated map, filmed in the titler. Thus:—

Title: Most visited town is . . .

Title: Map of Lucerne area (from travel leaflet).

Title: Ditto with arrow pointing to Lucerne.

Title: Ditto, with name "Lucerne" at stem of arrow.

The arrow and name were painted with indian ink on glass in front of the map for photographing. When projected, the film shows the map, with the arrow and name jumping on in quick succession. A similar map links the ends of the Lucerne film with the Italian lakes sequence.

The whole film runs to about 700ft. of 9.5mm. and is titled "Let's Go Abroad." A good deal of use is made of travel brochures (photographed in the titler) to assist in the continuity, and also of the previously-mentioned animated maps, made by the same method, to indicate the progress of the armchair "journey." The maps tie the whole thing together very satisfactorily and are almost entirely successful in eliminating from the final result any suggestion that the film is a hotch-potch of unrelated scenic shots.

The necessary linking titles were made on the titler, the wording in many cases being based on that used in the original notched titles. Incidentally, the latter were all copied out on paper to serve as a reference before the notched lengths of film were removed.

The varied nature of the shots in these short films will come as a surprise to those who come across them for the first time. They are well broken up with close-ups and mid-shots, and a useful amount of human interest is introduced by scenes of the local

people at work and play. Notable examples are the fisherfolk on the Italian lakes and the quaintly-costumed cheese-workers in the Dutch sequence. Flashing action, too, is not lacking in the Chamonix bobsleigh scenes and, in slower tempo, in the Venetian regatta sequence.

In fact, once the plan had been worked out on paper, the films fitted together remarkably easily and even provided suitable opening and closing shots—the first (which I have already mentioned) of the rocky coastline of Brittany, and the last a long, slow, gliding shot taken from a boat on the canals of Bruges, the evening sunshine dappling the water with shadows from the overhanging trees.

My experience is that audiences usually like travel films provided that the subject matter is not too remote. At least I can say that this film gave me an enormous amount of pleasure in the making (including the treasure hunt!) and has proved very popular with the private audiences before which it has been screened.

To any enthusiast who feels tempted to assemble a similar sort of film for his amusement I can say that there is a fairly wide scope (if you can find the thirty-footers) as the original list included a variety of films on places in the East, on crafts, sporting events and, in particular, natural history. There were also some old-time dramas in several parts, notably an epic called "Old Heidelberg," which nearly caught me out. I thought it was an interest film about the town of that name!

As for me, the treasure hunt continues . . . I am still searching for the reels entitled "Versailles," "The Lake of Lucerne," "Brussels," and several others. They exist, somewhere, and one of these days I hope to find them.

CHARLTON CONCLUDES SUCCESSFUL SEASON

The Charlton C.C. has concluded a highly successful projection season, the final show of the season being a screening of "The Covered Wagon" to a full house, which included the Mayor and Mayoress of Charlton.

Mr. H. A. V. Bulleid's "Pound on the Rates" was warmly received and the producer himself gave an introductory talk before the presentation of the feature film.

The summer season was not, however, as fruitful as was anticipated, owing to all the members being engaged fully on war work.

Plans are now in hand for future activities and the Secretary, Mr. L. A. Gillman, 138, Charlton Lane, London, S.E.7., will be pleased to hear from all interested amateurs in the locality.

It can't be stated too often: paper is one of the vital munitions of war. Would you throw away live cartridge cases? They are one of the many items in the manufacture of which paper is used. Save for your own arsenal. Keep on saving paper. It's a duty.

NEW LONDON ADDRESS

Readers of *Amateur Cine World* will be interested to note the new address which appears for the first time in this issue.

As many readers already know, our former offices were destroyed by enemy action in 1941, and new premises have therefore had to be acquired.

The address to which all future correspondence should now be sent is: Link House, 24, Store Street, London, W.C.1, Telephone MUSEUM 4268, Telegrams Aviculture, Westcent, London.

The many readers whom he has assisted will learn with deep regret of the death of Mr. Frank Bennett. Those who knew him only through his letters will experience a sense of almost personal loss, for he was a most friendly and untiringly helpful correspondent. His knowledge of the film classics was very wide, and he prepared excellent musical accompaniments to them. He had "scored" practically all of the films in the Pathe catalogue, scores which he willingly made available to anyone who asked for them. Many readers will have obtained cue sheets from him for the films described in H. A. V. Bulleid's "Famous Library Films" series. And for this series and for the work undertaken by the British Film Institute he provided valuable information.



Secretary: C. LESLIE THOMSON, B.Sc.

JUDGING by the amount of correspondence on the subject, the article on amplifier circuits was welcomed by many readers. "Minimum Requirements" too, was well received, and quite surprisingly nearly all the comment was in approval. Two criticisms from Mr. Benson we shall refer to later.

Mr. Jenkins' Treatise on Tracks has been in heavy demand, so that some readers who made application within a day or two of the first notice may not yet have received it. Mr. Roe's Notes on Recording is still popular, but unhappily one of the two copies has gone amissing, so that here also there has been delay.

Those who have waited a long time for these or other notes may rest assured that they have not been forgotten, and that they will receive them—eventually! And please don't blame the Secretary—some of your fellow-readers have been just a little inconsiderate in retaining the notes for abnormally long periods.

Several people have asked for information about the conversion of 17.5 mm. machines to 16 mm., but unfortunately none of the T.I.D. Board can oblige. We should be grateful if any reader who has made this change-over would kindly give us the benefit of his experience.

Mr. Cramb suggests the uses of Stereo Metal (a variety of type metal) in conversion work. He sent along a flywheel cast and turned from this material, and finished in nickel, as well as several strips of the metal. These samples bore out the suggestion that the material, although not strong and somewhat brittle, could be very satisfactorily employed to give solidity to mechanisms, and to make castings for parts not subjected to undue strain. The metal can be melted on a red hot fire, and is obtainable from printers' suppliers, or, a little bird whispers, by speaking kindly to a friendly printer.

The points raised by Mr. Benson were:—

1. The "Sound Quality Essential" that the scanning-point should be reasonably close to the driving-sprocket.
2. The "Near-

essential Refinement" of an exciter lamp of 10 amperes or more (if run on 50 cycle A.C.). Mr. Benson contends that a fair distance between scanning-point and pull-through sprocket is necessary so that the elasticity of the film may absorb flutter due to "sprocket-pick." Secondly, that a 10 ampere exciter is not normally available to the amateur, and that it is hardly a "near-essential refinement."

In all probability, the condensed wording of the original statements is to blame for our difference of opinion, but we shall try now to clarify the situation.

The closeness of scanning and driving-points is a matter of degree, and the item was mentioned since it is obvious that some experimenters are working with excessively long "trails," the sole effect of which is to introduce "whip," and hence unsteady sound. We agree that sprocket-pick must be absorbed by the film, but the ideal distance depends upon many factors. Of these the most important are:—Efficiency of damping at scanning-point (by flywheel), accuracy of mesh of film on sprockets, diameter of sprocket-wheel, and elasticity of film.

Assuming a perfectly steady drive, the ideal distance is the shortest length of film which will absorb the tiny jerks of the sprockets engaging the perforations. The larger the driving-sprocket, the more accurately it is made, and the greater the number of teeth in engagement, the less "pick" there will be.

If there is too little or no damping at the scanning point, then obviously a longer interval must be used, to absorb the pick, but at the same time the liability to "wowing" and general unevenness is greatly increased. With a well-designed 16 mm. machine, for instance, as short a gap as 2 ins. is found to be ample to remove every trace of pick, but only with an accurately made 12-tooth sprocket-wheel and an efficient flywheel-damped scanning-drum. Under less fortunate circumstances, this length might have to be doubled, and speed variations due to "whip," shrunk film, splices, and uneven

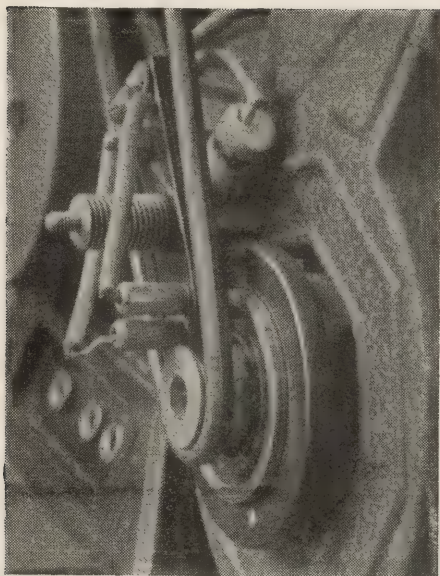


Fig. 2. Centrifugal Governor on Motor-shaft, showing Rotor, Brush-gear, and Belt.

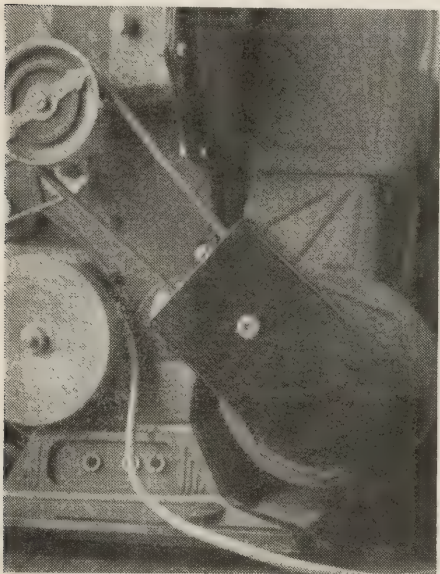


Fig. 5. Protective Cover in position.

flexibility would certainly become more apparent.

However, the matter is one on which

there are far more than two opinions but the considerations mentioned are at least among the most important.

10-ampere lamps are rarely used solely as exciters, but the combined projection and excitation lamp is quite popular. In such cases a 10 amp. filament is quite feasible—e.g., the Pathe Vox 13 amp. bulb. On the other hand, the very common 4-ampere exciter—at which the item was really aimed—is usually driven off 50 cycle A.C., and produces a strong 100-cycle note in the cell.

This note can be filtered out by the use of an amplifier with a fairly high bass cut-off, but at the same time one loses a very high proportion of the fundamental notes, both of music and of voice. With such an arrangement the voices are flat and metallic, and music is quite unsatisfying. Alternatively, if one uses a high-fidelity amplifier, the hum can be very offensive, especially during quiet passages in non-shuttered tracks. Even if the track is shuttered, the modulation of the exciter still interferes, rendering the sound less clear.

It must be conceded that many popular outfits do use this 4 amp. exciter on 50 cycle A.C., but the fact remains that they are not giving the purest possible sound. Perhaps the wording of the original statement should have been:—"Avoid 50 cycle A.C. for the exciter, unless this is also the projection lamp, and has an amperage of 10 or more."

Mr. Benson very kindly sent in a circuit for a power-pack, suitable for the pre-amplifier circuits described in conjunction with the Hall-200B Conversion (A.C.W., Dec., 1941). The pack supplies H.T., heater current, and rectified current for a 6 v. 1 amp exciter. A copy of the circuit will gladly be forwarded to any enquirer—remembering the stamped envelope for reply!

Apart from these matters, there has been a lively amount of correspondence on many topics. Actually, we had hoped to print a selection of answers to readers' questions, as in previous T.I.D.'s, but somehow we seem to have used up nearly all our quota of space. As a sort of token selection, before we turn to the constructional notes, here is an excerpt from a recent correspondence:—

INTERFERENCE

Q. Although my amplifier and cell are carefully screened, I am troubled by a sort of static interference from the motor of my conversion—a sort of hissing and grunting sound—and the strange thing is that the noise seems to be just as bad if I rotate the motor by hand, with the current switched off. Could you suggest the likely source of static?

A. It is quite probable that the trouble is not static at all, but microphony of the screened lead to the P.E. Cell. Ordinary

flexible screening, surrounding a thin flex, and combined with the very high resistance of the grid circuit of the first valve acts as a miniature condenser microphone. Any vibration reaching the lead will be converted into sound.

This microphony is often unjustly blamed on the Cell, and is surprisingly difficult to detect unless one's attention is drawn to it. With the amplifier turned full on, tap the lead gently. If only a faint sound is heard in the speaker, the lead is O.K. If a loud "bonk" is heard, then the lead must be altered.

Cure may be effected by one or more of the following:—Wrap the sleeving tightly with insulating tape. Replace the inner wire with a thicker one, which fills the sleeving tightly. Keep the lead clear of the mechanism. As a last resort, replace the lead with a piece of "co-axial cable"—as sold for radio work—which is about half an inch thick, and has a dense "solid" dielectric which effectively damps out vibration. Obviously the shorter the lead, the better.

The reader, in this case, was one of those thoughtful people who write to tell us the result of our suggestions, and he reported complete success, on the lines indicated.

Governor for

Non-synchronous Motor

Where the mains supply is D.C., or when it is desired to use an existing variable-speed motor in a talkie, it is necessary to employ some form of governor, to maintain the speed within very close limits.

Probably the most obvious type is mechanical—as used in gramophones—in which a rotating disc is attached to two or three centrifugal weights, which pull the plate against a braking surface, e.g., leather. The pressure of the plate on the brake increases as speed increases, until equilibrium is reached—the running speed. But what is a very satisfactory arrangement for use with a comparatively docile clockwork spring may be quite impracticable when applied to an

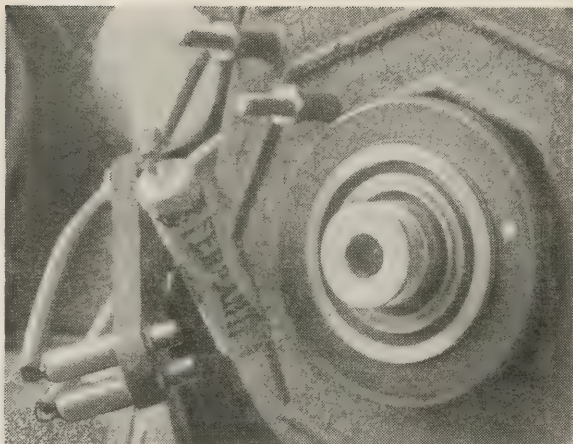


Fig. 3. *Partly dismaniled to show Slip-rings and Brush-gear, also Condenser.*

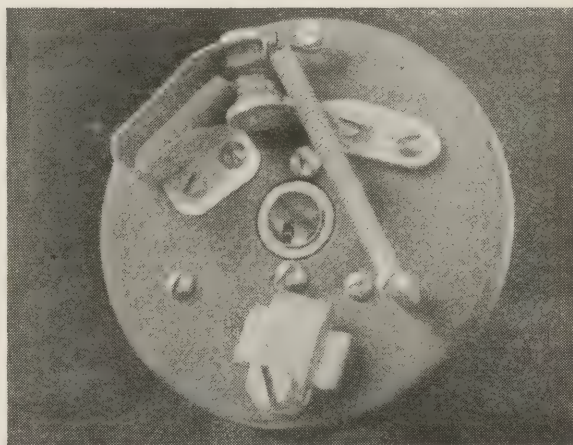


Fig. 4. *"Business" side of Rotor, showing Fixed and Moving Contacts, and Spring.*

electric motor. Unless the power of the motor is very little more than the load, the excess power may be far beyond the capacity of the brake, so that overheating or excessive wear results.

For this reason, the governor used in those sub-standard talkies not fitted with synchronous motors is nearly always electrical in action. Here, contacts are opened by centrifugal or other mechanism when the required speed is reached. This reduces or cuts off the electrical supply to the motor, which immediately begins to slow up. As

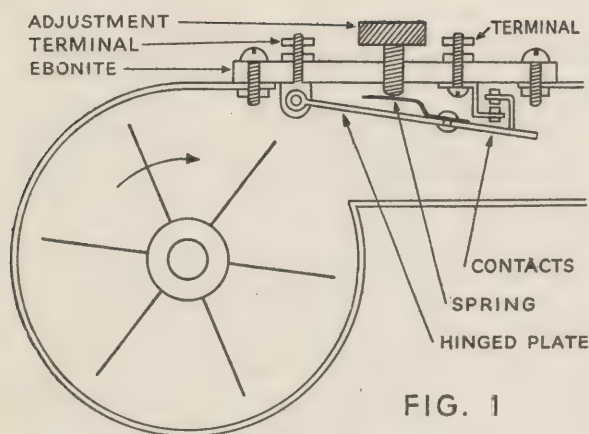


FIG. 1

Fig. 1. Diagrammatic Layout of Pneumatic Governor.

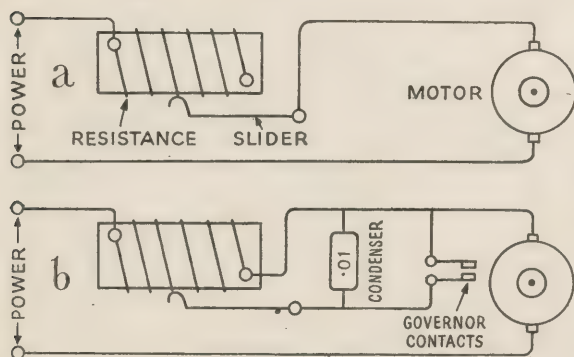


FIG. 6. a & b

Fig. 6. (a) Original Wiring. (b) Governor Circuit.

soon as this happens, the contacts close again

This action repeats with great rapidity, and although the description suggests a wild and cumbersome effect, in actual fact the action is remarkably delicate and accurate. A slight amount of elasticity in the coupling between motor and projector, along with a reasonably heavy flywheel, combine to produce a very steady drive with a variation much less than that detectable by the average ear. The "slight elasticity" mentioned occurs inevitably in most projectors, but a rubber belt drive will provide all that is required.

Two types of actuating mechanism are in common use, Pneumatic and Centrifugal. Pneumatic, while not providing the closest

possible control, is much the simpler for the amateur conversionist, and gives fairly good regulation. The Centrifugal type is essentially a job for the lathe-worker, and demands considerably more accuracy in construction, but the regulation is correspondingly more close, assuming that the design is sound.

The Pneumatic type is shown diagrammatically in Fig. 1. It consists of a small hinged plate, placed in the stream from the cooling-fan, and carrying one contact. The force of the air-blast is proportional to the speed of the fan, which, in turn, is proportional to the projector speed. The spring-loading of the plate is adjusted so that at the correct speed it begins to "float." The action is then as described above.

The diagram is to be taken only as a suggestion, and the actual details will be dictated by the design of the projector. The following items should be noted:—

1. The hinged plate should be kept as light as possible, since unwanted mass slows up the action.
2. The actual position of the plate must be a compromise. The nearer it is to the blades of the fan, the more sensitive will be the control, but also the more will it be affected by any irregularity of the blades. Also, if it is too near, the impulse of each blade will be felt, resulting

in a "rattle." The further the plate is removed from the fan, the greater the lag, and the less accurate the regulation. Electrical connections are described later.

The Centrifugal type is rather more complicated, and a typical amateur-constructed specimen is shown in Figs. 2-5. The machine is a Pathe 200B Plus, from the fan housing of which the intake-grille and still-picture clutch have been removed. The original pulley on the motor-shaft has been replaced by the governor rotor, the hub of which forms the new pulley (Fig. 3).

The Rotor consists of a disc of Paxolin (ebonite would serve) 2" in diameter, by $\frac{3}{16}$ " thick, and mounted with 8BA screws on a brass sleeve-cum-pulley. On the outer

side of the disc are two concentric rings of brass, each $\frac{1}{8}$ " square section, and which are the slip rings. On the inner face (Fig. 4) are the centrifugal contact, the fixed contact and the load-spring. (In commercial designs the centrifugal contact is usually mounted on a stiff flat spring, but the amateur will find a coil spring easier to adjust, and not so dependent upon accurate positioning.)

The centrifugal (moving) contact is carried on a blade of thin springy brass, bent into hairpin shape, and acting as a hinge. This blade is fixed to the disc by a 9 BA screw, which passes through and is tapped into one

slip-ring. The fixed contact is similarly connected to the other slip-ring. Other fixing screws are tapped into the paxolin at suitable points, care being taken that none of these screws should short any parts, either to each other or to the hub. Also on the inner side of the disc is an adjustable brass weight which serves to balance the whole for smooth running.

The spring tension is adjusted by trial-and-error, the speed being checked by counting the revolutions of a sprocket wheel during one minute. (7-tooth 206 : 8-tooth 180 : 12-tooth 120.)

Fixed to the fan-housing by two 4 BA bolts is a narrow strip of paxolin, carrying the two brushes (Fig. 2) which are held in contact with the slip-rings by light coil springs inside the thin brass sleeves. The "brush-gear" is shown partly removed in Fig. 3, in which also the small condenser mentioned later can be seen. The brush gear had to be "inside" the loop of the belt because of the small diameter of the slip-rings, which were used partly to reduce wear, and partly because of restricted choice of materials.

The entire governor is protected by a metal guard (Fig. 5), and despite fears to the contrary, the cooling-blast was found to be little affected by the additional mechanism. As in the case of the pneumatic type, lightness of the moving parts is desirable. Also, to prevent the moving contact from flying out in case of accidental over-revving, a stop was fitted. (Top of Fig. 4.)

Electrical Connections

With both types of governor it is desirable to keep the voltage across the contacts as low as possible, to reduce sparking and erosion. Suitable connections are shown in Fig. 6b, compared with the original circuit (6a). The small condenser shown in the diagram and in the photograph is of .01 mfd., which value was found to reduce to a minimum the sparking both at the contacts and at the slip-rings, in this particular machine and on A.C. mains.

The action of this arrangement is as follows :—The original manual speed control is still effective in the lower (silent) speeds, but as soon as sound speed is reached, the governor takes over, and further advance of the manual control makes no difference to the speed. If the control is taken too far beyond the critical point, there will be a considerable increase in the sparking at the contacts, so that it is desirable to run the machine with the manual control only a short way past the critical point.

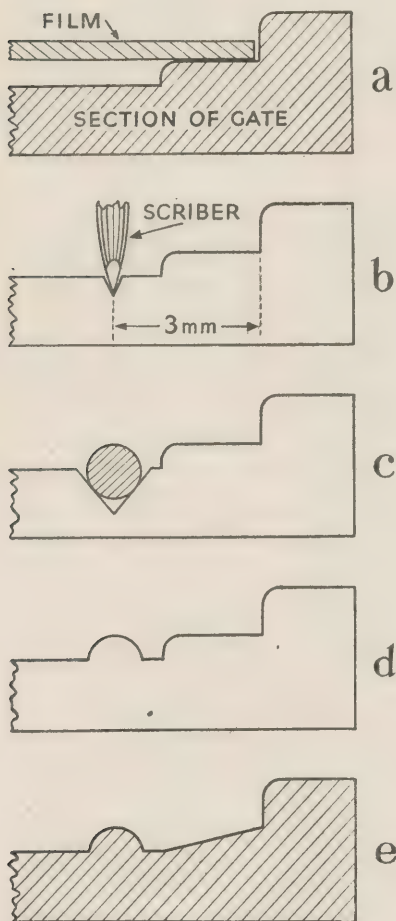


Fig. 7. Steps in Alteration of Gate.

"Safe" 16 mm. Gate

This is an essential which has rightly been stressed, but the realisation of which has neither been simple nor free from controversy. Most readers will know that the difficulty arises from the fact that 16 mm. silent projectors have gates which press against the two margins of the film. These margins are not projected, and therefore normal wear or an occasional scoring is not of importance. In sound-film, one of these margins is used for the track, which must be treated with probably even more care than the picture area, since the least abrasion gives rise to noise and reduced clarity of sound.

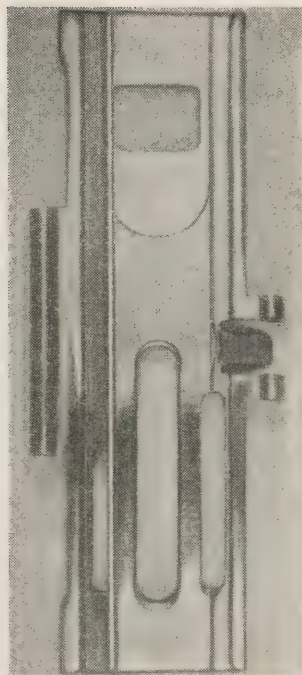
Some workers maintain that a well-kept gate of stainless steel, or chromium plate, is all that is required, since a perfectly clean highly-polished surface will not produce abrasion. This implies constant and careful supervision, which not all operators can be relied upon to give. There have been many different methods of tackling the problem, but one of the most straightforward is what one might call a "skeleton" gate. This does not touch the track at all, the film being kept in the correct plane by means of a very thin guide, opposite the narrow margin between picture and track. If any wear should occur, it will be on a part of the film which is neither projected nor scanned.

The description which follows is of an amateur version of this type of gate, converted from a silent gate, and the general details of which are applicable to most existing projectors. It must be very clearly understood that an alteration of this kind is not to be lightly undertaken. Once the original surface has been broken, the job must be completed, or the gate may be a total loss. Furthermore, it should be realised that the value of the finished article is entirely dependent upon the care and precision of the workmanship.

The steps in the alteration are shown in Fig. 7. This gives a cross-section of the track side of the gate—i.e., as seen from above. *a.* Is the original guide, with a shoulder about 2mm. wide, and with a "side-wall" about 1mm. high. *b.* Shows the scoring of a groove by means of a scribe, on which a "chisel" point was ground. This operation had to be very accurately performed, so that the centre of the groove was exactly 3mm. from the "side-wall" and truly parallel with it.

This guiding groove was next deepened with a fine triangular file until a No. 70 Silver-steel wire (approximately the same size as 22 s.w.g.) lay in the groove exactly flush with the shoulder—*c.* The wire was next tinned, and then pressed with a hot soldering-bolt into the groove, which had previously been well "fluxed." This

Fig. 8. The Completed "Skeleton" Gate.



sweated the wire in place—*d.*—and by keeping the bolt thinly tinned, the groove filled up neatly. *e.* The original shoulder was cut away to the shape shown with a fine flat file, used "edge-on," and carefully manipulated. The wire was then cleaned of solder with sand-paper, the ends rounded off and smoothed with fine emery cloth, and then polished with metal-polish to give the finished article as shown in Fig. 8.

In this case, only the front of the gate was altered, partly because this is the emulsion side, partly because the back presser plate was of thin metal, and thus not suitable for such treatment, but mainly because the presser plate was swung on a "self-locating" hinge, which permits lateral movement of a millimetre or so. This lateral movement would have completely defeated the object of the narrow guide, which must lie exactly on the right line.

Finally, the back presser-plate was adjusted—by slightly bending the hinge—so that it pressed much more lightly on the track side—otherwise the narrow guide would have exerted too intense a friction on the film. (In other makes of projector this adjustment might be made by altering the position of the springs).

THE LADY IS WILLING

(Continued from page 329)

an instruction booklet and guaranteed by a visit to the dealer if anything goes wrong.

Women have shown that not only can they do it, but that they like doing it. They have exploded the myth that postulates that women are helpless when confronted with machinery and that the only branch of mechanics it is safe for them to enter is the somewhat limited one of switching on the electric light.

That is why we look forward confidently to an influx of women members to cine clubs after the war. They must be encouraged to join not only as make-up specialists, costume designers, leading players, continuity clerks and purveyors of suppers. They must be encouraged to take their place at the camera, at the lights, at the projector; for film production is a hybrid of art and science: with feminine participation relegated to strictly defined non-active limits it can become mulish. And despite the fact that the cinema is still young in years and experience, new blood, new ideas are needed.

Too many club films, before the war, suffered from a stereotyped sameness. There was nothing new under the photofloods. Perhaps this was because to a certain extent they were produced, through necessity, always by the same people. It was not always a case of: "Mr. A made a good job of the camerawork on the last film. We must make him cameraman on this one." Too often he became cameraman of this one because Mr. B would not take the job on; or because there was no Mr. B to refuse to take the job on. But what about Miss A and Miss B? "Mechanical" though most of the branches of film production are, they are nevertheless supremely creative. One can become more of a creative artist with the camera than one can with the make-up box.

But Miss A and Miss B must be accorded the privilege of their sex. They must be wooed into acceptance of their new roles. When once again club secretaries are happily circularising prospective club members, let them cast their net wider than hitherto. Why not institute "family" subscriptions on favourable terms? And might one suggest that women representatives in the various amateur cine organisations would do much to influence the successful growth of the movement?

The secret of that growth lies in all club members, irrespective of sex, taking an active part in the functioning of their club. Too often clubs have failed in the past because

(Continued at foot of next col.)

MILLIONS NOW SEE 16mm.

(Continued from page 330)

pictures taken by the Film Unit of the London Fire Brigade; "Men of India," showing how many men of many races and religions now work together on munitions; "Strong Point 42," showing how a German strong point was located and destroyed by Russian troops; "Harvests for Tomorrow," a story of the growth, decline and rebirth of the soil; "The City," a town planning film; "Plastic Surgery in Wartime"; "How to Dig"; "Mr. Proudfoot Shows a Light"; and so on in almost endless variety. All these films are available on free loan to approved borrowers with their own projectors.

Here is an opportunity for every competent owner of a 16mm. sound-film projector to apply it for the benefit of those around him in particular, and of his country in general, an opportunity afforded by the far-seeing brains who sponsored this magnificent scheme. During 1941-1942 the total audience reached by films borrowed from the Central Film Library was 4,500,000, and it is safe to assume that a preponderating proportion of the films thus borrowed was 16mm. The total number of actual borrowers from the Central Film Library was 2,534 for 16mm. sound films, 590 for 16mm. silent films, and 352 for 35mm. sound films.

But let us not split hairs over a few thousand either way. The salient fact is that the principle of filmic instruction and education, and in particular of the use of 16mm. sound film for this purpose, is being firmly implanted in the minds both of public and officialdom. Allowed to prove its worth, the film is doing so in no uncertain fashion. We who are amateur cinematographers are able not only to rejoice at this development, but take an active hand in helping it along.

active production, either by design or force of circumstances, was concentrated in the hands of the few. The organisers were not to be blamed in that they did not think of portioning out the men's jobs to the women. The latter had not given any evidence of willingness or ability (and willingness is the first essential; ability commonly burgeons from it) to take them on. But now, through the hazards of war, the evidence is plain for all to see. It must not be disregarded when the time comes to exploit it in happier circumstances.

THE EDITOR.

Paper is still urgently required for vital war purposes. We are told that 1943 is to be a year of gigantic undertakings and all-out effort. Each one of us can help by salvaging all waste paper and handing it over for conversion into munitions.



At Ishim—shot (i).
Dramatic impact emphasized by bold grouping.

Michael Strogoff

Production	.. Universal Film de France, 1926.
Trade Review	.. Oct. 14th, 1926. Distributed by European.
English Release	.. September 12th, 1927.
Length	.. 10,569ft. (General Release version 9,550 ft.)
Producer	.. Louis Nalpas.
Directed by	.. V. Tourjanski.
Story by	.. Jules Verne.
Adapted by	.. V. Tourjanski and N. Bloch.
Cameramen	.. Burel, Bourgassof, Toporkoff.

The Players—in order of appearance.

Czar Alexander II	.. E. Gaidaroff
General Kissoff	.. Prince N. Kougoucheff
Alcide Jolivet	.. Gabriel de Gravonne
Harry Blount	.. Henri Deban
Michael Strogoff	.. IVAN MOSJOUKINE
Nadia Fedor	.. NATHALIE KOVANKO
Ivan Ogareff	.. Chakatouny
Sangarre	.. Mme. de Yzarduy
Marfa Strogoff	.. Mme. Brindeau
Feofar Khan	.. Defas
Wassili Fedor	.. K. Kvanine

Sub-standard availability :—3 S-reels, 9.5mm., equivalent to about 3,000 ft. of 35mm.

★
A CRITICAL COMMENTARY
BY H. A. V. BULLEID

★
FAMOUS LIBRARY
FILMS No. 16.

★
Cue sheets may now be had either from Mr. Arthur Bennett, Albion Cottage, Hartley Row, Basingstoke, Hants., or from Mr. Bulleid, c/o A.C.W.

OF the sixty scientific and adventure novels by Jules Verne between 1863 and 1907, *Michael Strogoff*, the sixteenth, was written in 1876 and appeared as a play in 1880. The novel runs to 120,000 words, and is a virile piece crammed with action and with a struggle theme of the highest order : in addition it is full of detail, drawn in by the author with his usual impeccable accuracy. It is alive with strong characters. The background is itself famous, the period dramatic and historic : inevitably, therefore, the whole is a more majestic drama than (for example) *The Lost World*.

It is fortunate that a French Company made this film. The spectacle is vast without being vulgarly colossal, the players wear their costumes as though they belong to them, and the extras and the sets carry a unique stamp of realism. The adaptation of the long book is interesting in its extraordinary faithfulness.

Only a third of the original is preserved in the version available, which causes a painfully episodic quality to intrude and, by creating gaps which remove motives, renders some actions and situations inexplicable. The brief treatment of what remains is as follows :—At a Ball in Moscow two reporters glean the news that the Tartars are rising, led by the traitor Ogareff, and intend to attack Irkutsk. The Czar summons his Courier, Michael Strogoff, to deliver a message stating the date his army will relieve that town.

On the Volga, Strogoff meets Nadia Fedor, travelling the same way. Also on the boat is Ogareff, disguised, and his accomplice, Sangarre. Strogoff hears that they know of the departure of the Courier.

At Ishim, a man demands and obtains the horse team booked by Strogoff, who dares not jeopardise his mission by duelling.

Ferrying the river Irtych, Strogoff and Nadia are attacked by Tartars, Nadia is captured and Strogoff, wounded, drifts to the river bank. A mujik rescues him.

At Omsk the Tartars prepare their attack. Strogoff is recognised by his mother, and has to deny he is her son : they are observed and she is arrested and taken before Ogareff while he escapes by horse.

Strogoff reaches a telegraph office at Kolyvan where Blount and Jolivet are sending off despatches : the Tartars attack, and he is captured and his horse killed.

Marfa Strogoff and Nadia meet as prisoners, and Ogareff commands that Marfa be flogged till she points out her son, the Courier : but Strogoff saves her, strikes Ogareff whom he recognises as the man at Ishim, and is taken before the Emir Feofar Khan for judgment : and, his message having been seized, he is

blinded by the blade of a red-hot sabre passed before his eyes.

Nadia and Strogoff toil on towards Irkutsk, while Ogareff is accepted as the Courier on delivering the message at the Governor's Palace.

Beneath the ramparts of Irkutsk the Tartars await the signal to attack, arranged by the traitor in the Palace: naphtha from the burst reservoirs is floated down the river and fired. In the confusion Nadia and Strogoff enter the Palace and, meeting Ogareff face to face in fair fight, Strogoff kills him after explaining how the tears in his eyes upon beholding his mother's face for the last time saved his sight. Ogareff's scheme of betrayal from within is thus foiled, and the Russians gain a notable victory and save their city.

In Moscow Strogoff is suitably decorated by the Czar: and, with full ceremony in Irkutsk cathedral, he and Nadia are married, the Press being represented at this function by Blount and Jolivet.

This narrative, whose content of action-verbs as against speech and thoughts will

create a favourable impression at once, differs from "text book" construction (i.e., rising pitch of interest up to a defined dramatic climax, as in *The Lighthouse by the Sea*) in that the dramatic pitch is established at once and maintained throughout, the slight modulations of romantic passages and comedy relief merely serving to emphasise the sustained strong drama. Verne used the fact of Strogoff not being blind after all as his climax, just as in *Around the World in 80 Days* he used the fact of Fogg being in time after all: but in Film an explanation cannot be a climax; and, wisely, we are shown finally the beautifully happy ceremony of marriage in the Cathedral which only occupies a paragraph in the book, the fight with Ogareff coming within six pages of the end.

The famous names connected with the film are Mosjoukine, the Star, and Tourjanski, the Director, and to a minor degree Nathalie Kovanko, who played many leads and starred in the talkie *The Volga in Flames*. Ivan Mosjoukine, a Russian born in 1889, played leads in numerous Russian films up to the 1917 Revolution when, in company with Tourjanski, Nikolas Volkov, and Dmitri Buchovetski, he went to France. His French films, of which the most famous apart from *Michael Strogoff* are *Kean*, by Volkov, and *The Late Matthew Pascal*, by Marcel l'Herbier, though by different directors were obviously largely controlled in the direction and acting by Mosjoukine himself, who had also directed in his earlier days. One only has to compare these films to note the star's favourite gestures and groupings. Much the same applied, of course, to the American Stars, but in fairness to Mosjoukine it must be said that he avoided scene-stealing (with the resultant dramatic unbalance often noticed in American Stellar Vehicles) and that his acting was always very good and often excellent. Adventure drama, preferably with a role calling for varying make-up, always attracted him: thus, in *Michael Strogoff*, he has three guises. He proceeded to America in 1926 and made *The President for Universal*—a strangely un-American film, strong, Mosjoukineish, and having a leading part calling for two contrasting characterisations. In 1930 he played opposite Lil Dagover in a talkie, *The White Devil*, by Volkov for UFA.

Tourjanski made several spectacular films in France, and is remembered particularly for *Volga, Volga* (1928-9, with Lilian Hall-Davis and Hans van Schlettow).

Both these men are associated with essentially virile films, creating strong characters and setting them in dramatic situations. They were also extremely competent and



Ivan Ogareff and Sangarre.



The Czar and General Kissoff



At Ishim—shot (t) "Brother, I do not doubt your courage." Nathalie Kovanko as Nadia.



At Ishim—shot (g) "You may not." Ivan Mosjoukine as Michael Strogoff.



Alcide Jolivet—"all eyes."

experienced in film technique, Mosjoukine in particular having dabbled successfully in highbrow films of which he himself had written the scenarios. Hence we expect to find in *Michael Strogoff* passages of brilliance comparable with the finest in *Vaudeville* and *Pitz Palu* . . .

Showy and rather pointless cameracrobatics introduce the Grand Ball at the Czar's palace with a tracking shot from the orchestra and an effect since claimed as a Busby Berkeley special—the camera looking vertically downwards upon the dancers. More impressive is the straight long shot of the magnificent ball room. The Czar is introduced by title and mid shot. Two men are next shown in the gallery, each with a tracking Close-up—one up to a big C.S. of his eye, the other up to a big C.S. of his ear: they see and hear a General approach the Czar with news of the Tartar rising. This is well done, but rather too subtle in the abridged version, though a faithful copy of the book. Next, by visiting cards, Jolivet and Blount are introduced.

A finely-lit long shot shows General Kissoff with the Czar in his room, titles explain the threat to Irkutsk of the traitor Ivan Ogareff and the Tartar Feofar Khan, and, since the safety of Irkutsk is desperately important, a Courier is summoned. The Czar leans over a map, his finger on Irkutsk: his thoughts run on the menacing Tartars. Then spacious long shots show a Tartar horde riding down a peaceful Russian village, leaving their marks of murder, rape and pillage. Intercut are Close-ups of the Czar, shot with a pale-fringed vignette. The sequence is worked up as the noise of the band and the dancers stir up the troubled rhythm of his thoughts: but the mechanics of the cutting are obtrusive, which weakens the effect. In long shot, the dance ends. In mid shot, with titles, Blount and Jolivet decide to follow the Tartar revolt in Siberia.

Michael Strogoff is impressively introduced as he enters the Czar's room, and titles explain his mission. His rather dandy make-up is, of course, to offset his later toughness, and is merely a pleasurable prologue to a struggle, as far as his fans are concerned. His uniform and bearing are beyond reproach. He strides out and away in long shot with immense depth of focus, and a nice effect of light streaming in through the huge doors: fade out.

On a small paddle steamer on the Volga the reporters reappear, and Strogoff (now the standard Ivan Mosjoukine, clean-shaven), travels incognito as Nicolas Korpanoff and has met Nadia, also en route to Irkutsk to rejoin her exiled father. A series of mixes culminate in C.S. of the Tzigane dancer, Sangarre, with a tambourine. Ogareff is introduced; he, posing as one of the troupe, acts with a performing bear. Then, seated on the deck, Michael and Nadia overhear a conversation between them: the wording comes literally from the book . . .

"It is said that a courier has set out from the Czar for Irkutsk."

"It is so said, Sangarre, but either this courier will arrive too late, or he will not arrive at all."

A white-fringed C.S. of Strogoff is intercut: the coincidence of the overhearing is glossed over satisfactorily.

A title introduces the Posthouse at Ishim, Siberia: a traveller drives up, demands horses, is told they are already booked. He enters, and in long shot within we see him come, Strogoff, Nadia, Blount and Jolivet being present. Then, terse and brilliant in every phase of filmcraft . . .

- a. L.S. The postmaster indicates who has booked the horses . . .
- b. C.S. Strogoff; he moves slightly forward . . .
- c. M.S. Man stares, turns to postmaster (Blount in background).
- d. C.S. Nadia looks from postmaster to man, apprehensively.

- e. M.S. (track forward) Man strides up to Strogoff, says . . .
 f. TITLE "I must have your horses."
 g. C.S. Strogoff replies . . .
 h. TITLE "You may not."
 i. C.M.S. Man strikes him with whip.
 j. C.S. Nadia horrified.
 k. C.S. Strogoff stares without speaking, at . . .
 l. C.S. (diffused) the Man—MIX TO
 m. L.S. (track forward) the Czar in his room.
 n. C.S. Strogoff calmly shakes his head, says
 o. TITLE "I shan't fight."
 p. C.S. Nadia looks at him.
 q. L.S. Blount, Jolivet and the Man stride from the room.
 r. C.S. Nadia thinks—MIX TO moving light pattern, MIX TO . . .
 s. C.M.S. Strogoff overhearing Ogareff's conversation: superimposed title, *Un courrier du Tsar est parti de Moscou pour Irkoutsk*—MIX TO moving light pattern MIX TO . . .
 t. C.S. Nadia thinks.
 u. L.S. She sits down by Michael, says . . .
 v. TITLE "Brother, I do not doubt your courage."
 w. C.S. He looks up.
 x. C.S. She snudles down at him . . .
 y. C.S. He gets up, his bearing restored.
 z. L.S. He stands erect by her . . . FADE OUT.

The tautness, the concise dramatic narrative-content, of the shots is clear from the scenario. Prominent among the touches of finesse in their direction, photography, acting and montage are:—Blount's natural entry, background of (a) . . . The slight but meaning movement at the end of otherwise static (b) . . . the grouping, and the lighting (including the view through the window) in (c) . . . the anxious movement of Nathalie Kovanko's eyes in (d) . . . the compositional perfection of (e) where the speed of tracking forward and the diagonal direction are so chosen that the Man, striding forward, always remains at the side of the frame . . . the new angle employed in (i) such that Nadia becomes at the apex of a triangular composition: and the perfectly-timed cut, after the blow, to Nadia's reaction Close-up (j) . . . (k) is full of suppressed fury, but (l) and (m) precisely convey the Czar's warning: and the arrangement (r), (s), (t) is inexpressibly well done. (The version available contains a translation in the middle of (s) which is redundant, breaks the rhythm of the weaving lights, and should be removed).

The attack by the Tartars on the ferry is magnificently done, with grim detail. Strogoff fights valiantly, is finally shot and falls overboard. The Tartar types are admirably chosen, being shown in detail Close-ups during the fight. Nadia becomes their prisoner. An excellently turbulent Close-up shows the wounded Strogoff caught in the strong current, and he finally collapses among the reeds by the river bank.

The short sequence in the Mujik's hut is notable for the excellence of the photographic composition of the interiors, and for the fine bearing of the unnamed player who plays

the Mujik. Strogoff, now quite handsomely bearded, renders thanks and strides away from the haven. This beard is a satisfactory break-away from the convention that permitted (for example) Ed. Malone to be clean-shaven after days in the *Lost World*.

At Omsk, preparations for the Tartar attack are indicated by a spacious long shot. Marfa Strogoff is introduced in a large room of her house, apparently praying for the safety of the besieged town: she is shown in a well-arranged Close-up, with circular vignette. Strogoff passes through the battle zone to reach the town. The battle scenes are superbly done, on a huge scale. Details of the leaders are cut in, which heightens the realism. The detail shots of the padre and the bearer of the standard, who are shot down, are well taken from a low angle with strong dramatic emphasis. (The padre grimly recalls *Potemkin*, which may have inspired Tourjanski.) The triumphal charge of the Tartars, their entry through the gates of Omsk, the panic of the civilians, and the occupying Tartar column riding past a burning building, are shown in long shots crammed with turbulent action, vigorous, impressive, and highly dramatic. (There is an air of news-reel realism, unusual and hard to explain. The abbreviation weakens the effect by making things happen too quickly.)

At night, Strogoff looks through the window to get a glimpse of his mother: four superbly arranged and lit shots, intercut, narrate this action:—a fine L.S. of the house and street, a vividly real shot through the window showing Marfa tending the wounded, a slightly over-pathetic Close-up of Strogoff looking in, and a detail C.S. of Marfa looking up. The shots are fine in content but, strictly, faulty in camera-angle, since the second shows window-frame which Strogoff was too near to see, and the third is taken from inside the window, which draws attention to an "impossible" camera position. Strogoff walks away, but a horseman has noted the incident . . . As in the book, Strogoff's lapse is shown up as a grave blunder.

The café set is another gem. Strogoff's denial to Marfa, hurried exit, shaving with a splinter of glass, and get-away on the white horse are done in fine style with bold black-and-white lighting. The background of drunken Tartars in the café is another studied detail. Marfa is questioned again in Ogareff's huge apartment, in which crude disorderliness is well conveyed. The Marfa-Ogareff "struggle" Close-up, of extreme power, is shot with pin-point sharpness of focus against a very diffused background. The exterior night scenes of Strogoff, pursued,

riding through the dark woods and exchanging his horse for the mount of a shot Tartar are really superb. At dawn the Tartars still chase the lone white horse . . . They are in the battle region, and Strogoff is in the telegraph office, with Blount and Jolivet: the former wires leisurely at 10 copecks a word while Jolivet prances about in impatience. A picture of the Czar adorns the wall. The clerk is imperturbable. The Tartars approach. Jolivet lures Blount to the window, starts writing, pauses to fling out a shell that comes through he window: it explodes outside, partly wrecking the office (a crisp piece of cutting). Jolivet continues writing . . .

Then a queer streak of over-sentimentality intrudes: the white horse walks up, and collapses: and Strogoff is still kneeling by it when the Tartars come up and capture him.

Marfa and Nadia have met, also as prisoners: at Ogareff's command the former is forced to kneel at the point of a sabre, to be flogged till she points out her son amongst the prisoners. Here the presentation is straight-forward, but with unusual attention to detail. Sangarre nudges Ogareff: there follows a masked C.S. of Strogoff, then a C.S. of his hands clenched behind him. In a sudden turmoil of action, Ogareff gives the word, the Tartar raises the knout, Strogoff dashes forward, hurls him aside. Ogareff strides up: and in two magnificently vivid Close-ups Strogoff furiously swings the knout and smashes it into Ogareff's face. A score of Tartars close in, and the Czar's despatch is seized and read . . .

At the Emir Feofar Khan's huge festival, established in vast long shot with flags topping the frame in the foreground, Ogareff brings his news and Strogoff awaits sentence. Fanfares and dancing and acrobatic riding abound. The Emir announces the penalty of blinding: the gauze-fringed Close-up emphasises the cruel lines of his face. Nadia is swept back into the crowd. Marfa stands near. A sabre is heated on a huge brazier. The dancers become more abandoned. Marfa cries bitterly. Strogoff stands calm. Nadia stands deathly still. A tear can be seen in Strogoff's eyes, as he looks towards his mother. The red hot sabre is raised in a grim Close-up: then come flashes of the dancers, of Nadia's grief, of Marfa collapsing: then a Close-up of Strogoff writhing in pain, his eyes horribly burned. The huge crowds disperse, Ogareff cuts the cords and gives his victim a last contemptuous kick. Nadia rushes forward: the three are left alone; and Michael is helped across to Marfa, in a long shot of the empty dais, and he whispers to her, and she smiles: those who know the book remember his explanation to her of the miracle that has saved his sight.

Harry
Blount—
"all ears."



Captured..
Ivan Mos-
joukine as
Michael
Strogoff.



A board
the paddle-
steamer
on the
Volga.
Nathalie
Kovanko
as Nadia.



Wassili Fedor's pardon by the Grand Duke at Irkutsk is mutilated to a series of too-short shots and one vast sub-title.

In a hut Nadia and Michael rest: he grieves at hindering her: a thin streak of blood from his left eye is the reminder of his fate. In two lovely close-ups, free from exaggeration, a tear falls from Nadia's eye on to their clasped hands.

At Irkutsk Ogareff announces himself as Strogoff, delivers the despatch to the Grand Duke, and secures a position in the Palace.

The snow sequence is rather ludicrous. Michael and Nadia toil on, Nadia falls asleep in his arms and then (as in the book) he strides forward the quicker: but the precipice routine is rather silly. Unhappily the more dramatic episodes of the later stage of the journey have been cut: this has also caused

Strogoff's motive for appearing blind, that he may be no further molested, to lack conviction.

Sangarre receives Ogareff's (mis-spelt) note under the ramparts of Irkutsk: naphtha is seen floating down the river: at midnight Ogareff drops a flaming torch, and a sheet of flame rises from the waters.

Tartar cannon open fire. There is confusion at the Palace: Michael and Nadia are seen approaching. It must be admitted that the foregoing is impossible to comprehend at first viewing, so excessive has the pruning been. The naphtha on the swift waters of the river is a mere flash. The sudden appearance of M. and N. within the besieged town is disconcerting: their journey on an ice-floe over the burning river amid Tartar fire is a real thrill in the book (reading it recalls Gish in *Way Down East*). The shots of the town, seen over the blazing river, are grandly realistic.

The fight is magnificent. Ogareff treacherously sneaks behind the blind man: and on being countered realises the truth—a full C.S. of Michael's eyes, gauze-fringed. Ogareff attacks with sabre, Strogoff parries with his short Siberian knife. A superb Close-up has the crossed shadows of these weapons on Strogoff's face. The traitor's sabre is broken: he feels for a pistol: Strogoff throws his knife and, gruesomely, pins his hand to the table. Then, springing from the stairs, a heavy rough-and-tumble follows. Nadia is locked in the next room. The door slowly opens—it is Ogareff who staggers in, but collapses. Then Michael comes: covered with blood, and with tattered clothes, he still retains dignity and only says: "*God is with us, Nadia.*" This is simple, restrained, and most effective.

The discomfiture of the arrested Sangarre on beholding Strogoff is well conveyed in a telling Close-up. The Duke congratulates the Courier. The Tartars are repulsed, Fedor and Nadia reunited, in grand exterior night scenes in the snow.

The setting of Michael's introduction is exactly repeated, but in front of exalted guests, as the Czar promotes him to Colonel. Unhappily, the sequence ends with iris-out on the dandy Strogoff taken from an angle that fails to do him justice: one recalls that he is at his best full-face.

Blount and Jolivet are present in the bride's



Reaction Close-up, as the red-hot sabre is raised . . . Mme. Brindeau as Marfa Strogoff.

home when, according to custom, the relatives give the betrothed couple (kneeling) their blessings before the Church ceremony. The lighting of the long shot is beautiful. Marfa and Wassili are together. Then the Cathedral towers are seen, and a bell tolling, and a really lovely long shot in the cathedral

with faint sunbeams. Nadia makes a sweetly pretty bride, and Blount and Jolivet are still in attendance as Michael embraces her, and takes the candles, and extinguishes them: slow fade-out.

SCENARIO. The sustained dramatic balance is remarkable, and the narrative value as expressed in film form is excellent.

DIRECTION. The only faults one can find are the two over-emphasised touches of sentimentality, and the tendency to digress into spectacle. The Trade reviewer rightly remarked: "*We understand that since the trade show at the Albert Hall the film has been re-edited, and we have no doubt that, with some curtailment of merely spectacular effects and elimination of some of the blood and brutality, a strong, dramatic story by a master hand, superbly presented, will be enthusiastically received by every class of audiences.*" Of the many strong directorial touches, the fine scene at Ishim and the details selected in the fight sequences stand out. In the handling of the players, too, routine gestures have been avoided.

CONTINUITY. The story of its nature tends to be episodic, but small touches, as the decreasing orderliness of Nadia's hair as she gets further on her journey, are carefully controlled.

PHOTOGRAPHY. Notable for thoughtful masking, for excellent collaboration with the director in the Ishim sequence, and for remarkable brilliance in most of the exteriors. Parts of the original were hand-tinted in two or three colours.

ACTING. This is really beyond reproach; to realise to the full the fine characterisations of these excellent players, one has only to compare them with the costumed marionettes of other films. As a team they achieved the epic realism of *The Covered Wagon*.

MONTAGE. The cutting of the original was too leisurely. Only certain sequences are notable: the cross-cutting at the Ball fails, due to visible mechanics. However, the timing of the inter-cut detail Close-ups in the fight scenes is excellent.

DESIGN. The setting of the period, from the Mujik's hut to the Grand Palace, have been designed and reproduced with detailed accuracy and a careful eye to dramatic composition (e.g., at Ishim).

GENERAL. *Michael Strogoff* is probably the best adventure story of the heroic type, based on a struggle theme, in the whole history of the silent film. Even the much-abridged version available will never fail to grip and profoundly impress an audience when properly presented with a first class musical accompaniment. Fresh air blows across its magnificent canvas; lofty mountains and wide rivers lie along the memorable journey: a nation fights and conquers an aggressor: the hero's romance is fittingly fulfilled in the Cathedral.

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RAINBOWS

In each issue our contributor supplies worth-while ideas: things to make and things to do. Suggestions for gadgets are welcomed.

By G. A. GAULD, B.Sc.

"I GET rainbows on the screen." That has been the complaint from a number of readers who have written to me during the past year. While I have endeavoured to solve each of their problems individually, the fact remains that in each case the fundamental cause of their troubles has been the same. They have been taking liberties with the optical systems of their projectors.

With some, the trouble has arisen in an attempt to "hot up" a home projector by fitting a more powerful lamp. As this has generally been carried out to give the projector a wider application in the local school or village hall, the attendant complication of fitting a long focus lens is usually included.

Another difficulty, often giving the same results, and one which becomes more acute as time goes on, is that of fitting an "equivalent" when the approved lamp, generally supplied by the firm responsible for the projector, is unobtainable.

It must be appreciated that the optical system of a projector, consisting of the lamp, reflecting concave mirror, condenser, and including the projection lens itself, is designed as one unit. Liberties cannot be taken with any one component part without consideration of the effect on the whole system.

With regard to the first problem, it is possible that the more powerful lamp may have a larger bulb diameter. In an earlier article in this series, I pointed out that in such a case, the filament will be located at a greater distance from the condenser, and consequently less light will be "gathered in" unless the diameter of the condenser be increased as well. In addition, as the filament must be placed at the centre of curvature of the reflector, its position should be adjusted accordingly for maximum efficiency. It is extremely doubtful if such alterations would be practicable within the restricted space usually available in the lamphouse of a modern substandard projector.

These complications do not arise when the bulb diameters of the lamps are the same, but it is necessary to make certain that there is adequate ventilation for the more powerful lamp. The emission of heat will, of course, be correspondingly greater. Without adjustments to the condenser-reflector system,

however, much of the additional light produced by the lamp may be lost.

The filament area of the more powerful lamp will, in nearly every case, be greater than that of the original, and in the resultant diffusion in the convergent beam after passage through the condenser, a considerable portion of the extra light may be trapped at the gate. Consequently, the anticipated increase in screen illumination may not be realised. "Rainbows," as will be shown, may result from any adjustments made unless they are carried out with a proper understanding of the optical principles involved.

The occurrence of "rainbows" when a new lamp is fitted, possibly not of the type or make approved by the manufacturers of the projector, is due to inaccurate location of the filament. This does not mean that the lamp itself is at fault and that a manufacturer's "equivalent" is of no use.

It is perhaps unfortunate that, although ordinary lamp bases have been standardised for many years, the presetting arrangements adopted by projector manufacturers differ widely. Because an exceptionally fine setting is called for, the standard lamp bases are not in themselves sufficiently accurate. Projector manufacturers therefore usually purchase suitable lamps from one or other of the leading concerns, the presetting tags, discs and so forth, being soldered on to the lamp bases in their own workshops. These fittings are applied by the aid of special jigs, often optically controlled, to precision limits. When the lamp is fitted to the corresponding socket in the projector, the location of the filament in relation to the optical system is guaranteed.

The lamp manufacturer or dealer supplying "equivalents" does not have access to the projector manufacturer's jigs and consequently, while every care is taken in

fitting the presetting tags, the same degree of accuracy may not be attained. It is, however, a simple matter to make the final adjustment in the projector itself.

The "rainbow" originates with the condenser. As the condenser plays no part in the transmission of the film image, no corrections for chromatic aberration are necessary. That is to say, simple lenses are used, and the various wavelengths which go to make up "white" light, and which pass through the condenser do not all converge at exactly the same angle. In the middle of the resultant beam, the different rays diffuse through one another and mix to produce white light.

The overlapping is only disclosed round the periphery of the beam. The result is, in effect, a beam of white light encircled by a "rainbow." Should any part of the periphery of the condenser beam pass through the gate and enter the projection lens, then a "rainbow" will appear on the screen.

The correct arrangement of filament, condenser, gate and projection lens is shown in Fig. 1. The filament is placed as close as possible to the condenser so that the maximum amount of light is "gathered in." The maximum possible amount of light is transmitted through the gate by the converging beam from the condenser, but the extreme edges of the beam are cut off by the gate masking, and therefore no "rainbows" reach the screen.

With the same optical arrangements, Fig. 2 shows the results of placing the filament further back, at a greater distance from the condenser. This condition may arise by fitting a new lamp of larger bulb diameter or by fitting a lamp in which the "fore and aft" setting of the filament is inaccurate. It will be seen that the condenser beam converges at a sharper angle, and the "rainbow" portion enters the gate and projection lens, and consequently appears on the screen. The remedy is to bring the filament closer to the condenser.

"Rainbows" do not appear if the filament is too close to the condenser, but there is a loss in the intensity of the screen illumination. The outer portion of the white beam is cut off by the gate to an unnecessary extent, owing to the greater "spread" of the convergent beam, and is therefore wasted.

Fig. 3 shows how a portion of the "rainbow" may reach the screen with a filament correctly positioned "fore and aft" but out of alignment with the optical axis of the system. This fault is readily corrected.

Adjustments to the lamp and filament position can usually be made at the socket mounting. By undoing or slackening the fixing screws and inserting "shims" as



Fig. 1



Fig. 2



Fig. 3

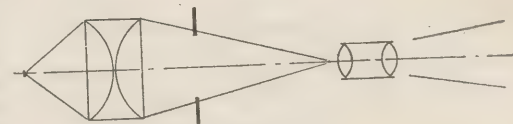


Fig. 4

required, vertical alignment may be corrected, and similarly, using "shims" one side or the other, the lamp may be tipped forward, backwards or sideways, and errors in horizontal alignment corrected. This will, of course, upset the standard fitting, but if the adjustment can be made by means of "shims" without making structural alterations, when the "shims" are removed, the socket will automatically return to the standard position in which it was fitted by the manufacturer.

A simple method of checking the alignment of the filament may be carried out by withdrawing the projection lens. The filament may then be inspected by looking through the projection lens mount towards the condenser. The filament, magnified, should be seen, symmetrically placed, as indicated in Fig. 5. A piece of smoked glass must be used for this purpose or, alternatively, the filament may be viewed immediately after the current has been switched off. It takes a second or two to cool down and will appear, red hot, long enough for its position to be observed. With the alignment corrected, "fore and aft" adjustment may be carried out until a bright even illumination, free from any discolouration, is obtained on the screen.

The occurrence of "rainbows" on fitting a long focus lens will depend to a large extent on the optical design of the projector. The

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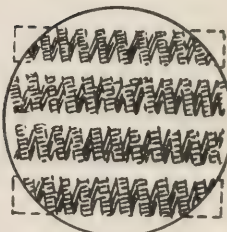
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Fig. 5



particular case of the
Pathe 200-Bis shown
in Fig. 6. A special
lamp is used in which
the filament is offset
from the centre of
the bulb. In consequence, the filament is
brought to a position exceptionally close to
the condenser, a very efficient arrangement,
as the maximum possible amount of light is
"gathered in."

In spite of the use of a short focus condenser,
as the filament is placed so close to the rear
glass, the resultant beam does not converge
sharply. Thus, as Fig. 6 demonstrates, the
entry of light into the long focus lens, shown
dotted, is much the same as for the short
focus lens drawn in full line. The resultant
picture on the screen is not, therefore
affected.

In Fig. 4, the result of fitting a long focus
lens to the optical system of Fig. 1 is shown.
The sharply convergent condenser beam
reaches a focal point before entering the
rear glass of the long focus projection lens.
Discolouration or uneven illumination, bright
in the centre and weak towards the edges, will
result on the screen. The effect is, however,
readily overcome by moving the lamp
towards the condenser. This brings the
filament nearer to the rear glass; the con-
denser beam will converge less sharply and
enter the rear glass of the projection lens
uniformly. The normal, uniform screen
illumination will then be obtained.

Should it be impossible to move the
lamp nearer to the condenser, then there is
no alternative but to obtain another condenser
of slightly longer focal length. No adjustment
to the reflector should be necessary.

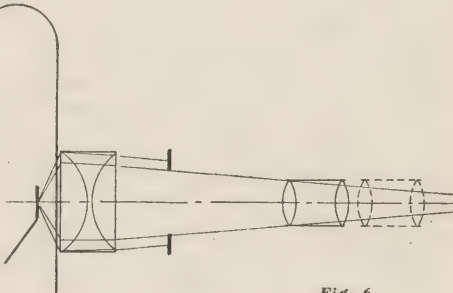


Fig. 6

★ Your Problem Solved

CHEMICAL FADES ON COLOUR FILM

Perhaps you can give me information on the following subject, as Kodak have referred me to you. I had to use Kodachrome A for outdoor shots and my filter would not fit into the Bool Fader. I was therefore unable to work in the fade-ins and outs on my script. Now I wish to add these chemically, but am not quite certain if it can be done on colour films. I should like also the procedure for doing it with monochrome.—B.H.H.

The superimposition of fades upon reversal positive pictures is accomplished by dyeing in such a manner that the density decreases progressively from absolute opacity at the extreme end of the film strip to complete absence of additional density at a predetermined distance down the film. The "length" of the fade is, of course, determined by the number of frames, which is arrived at by multiplying a time period in seconds by the frame frequency, e.g., for a 3 second fade in silent film, the number of frames treated is 3×16 equals 48.

There have been several proprietary fading dyes on the market, but they were not entirely satisfactory as their colour did not always match the normal photographic densities of the film. For some films a definitely warm brownish-black dye is needed, and for others a bluish-black. The method employed is to lower the film progressively into a pot or tube containing the dye. Successful results should be obtainable with standard photo colours such as Johnson's, Vanguard, etc.

The method is the same for both black-and-white and colour positives. To treat negative, the end of the film strip is progressively reduced with Farmer's reducer (i.e., Hypo and Potassium Ferricyanide), a formulae familiar to all photographic dealers and workers.

FORMULAE FOR DIMMER WINDINGS

I am constructing a dimmer based on that described in the July, 1941, issue of A.C.W. Could you advise me as to gauge of wire and number of turns required for a 2½" diameter former? The lamp will be a 100 watt, 210 volt A.C.—L.E.B.

Dimmer for 210 volts, 100 watt lamp.

1,400 ohms of resistance are required. This will limit voltage to 50 across lamp, with current 0.114 amperes. The dimmer may be constructed with 134 yards (approx. 1.55 ozs.) of 34 gauge Eureka wire, enamelled.

A former may be made of, say, 1" diameter tube, giving 1,540 turns and occupying a space of 14.5 inches. For a 2" diameter former the number of turns will be 770, and space occupied, 7.25 inches. For a 2½"

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YOUR PROBLEM SOLVED (Continued)

diameter former, number of turns 616, space occupied 5.8 inches.

The above may only be used for dimming right out. If it is required to use the lamp partly dimmed a large gauge of wire would have to be used, occupying more space. The quantities will be 354 yds. (11.2 ozs.) 28 gauge Eureka wire, enamelled, to carry .25 amperes.

With 2" former this will require 2,025 turns, occupying a space of 31 inches. With 2½" former 1,620 turns, occupying a space of 24.8".

PRODUCING 16MM. SOUND FILM

Some of the highly technical difficulties which accompany the work of producing 16mm. sound film prints are disclosed by Wm. H. Offenhauser, Junr., in the "Journal of the Society of Motion Picture Engineers (America)" for August, 1942.

The writer considers that the application of reversal to sound has not so far proved successful, because reversal does not permit of the use of the technique which can be employed in negative-positive 16mm. to cancel distortion induced in the reduction process. He points out that, as the respective surface speeds of 35mm. and 16mm. film are 90 and 36 feet per minute, so must the resolution character of 16mm. film be correspondingly greater. Fine-grain film will secure this if accurately controlled.

The optical slit width must be in the same proportions, 36/90 of 1.3 mils. or one half mil. No major manufacturer produces projection equipment corresponding to this, with the exception of Eastman Kodak. (NOTE: We are aware of certain equipment manufactured in this country for application to an existing sound projector, which is directed to improvement in this requirement.)

The best projector amplifier may be considered adequate to the task imposed upon them, but the portable speakers of the present flat baffle types are inadequate, and really good quality cannot be anticipated as long as they are used. The writer advocates horn type speaks with improved directional radiation of the sound; giving an approximate lateral spread of sixty degrees, and a vertical spread of thirty degrees.

Mr. Offenhauser gives praise to the Bell and Howell "Utility" Filmosound, used in conjunction with a speaker such as the B. & H. "Orchestricon." He also stresses particularly the desirability of using a matt screen.

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The water-white, slightly viscous solution, smells very strongly of acetic acid, leaves a whitish deposit on the plates of the splicer, and tends to cause the latter to rust a little if it is not cleaned after use. It makes a good strong splice with both types of film, but must be used somewhat sparingly, as otherwise there is a tendency for the film to buckle.

This is a very welcome and most efficient addition to the already wide range of aids to cinematographers and photographers which is put out by this firm.

P.A.C. 'Wettol'

A sample of 'Wettol' has been submitted by Messrs. Minox, Ltd., of 5, Victoria Street, London, S.W.1. for test and review.

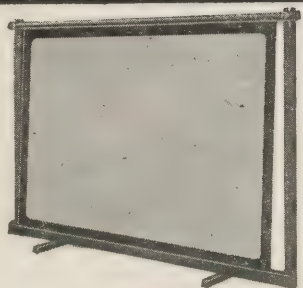
'Wettol' is a surface tension reducer or wetting agent. Some form of wetting agent is included in most emulsions, but manufacturing considerations limit the quantity it is possible to introduce prior to coating. Wettol is added either to an initial water bath, or to the actual developer in the proportion of 2 ccs. to 20 ounces of working solution. A similar concentration can be used in a final rinsing bath.

It can also be used in various concentrations to facilitate the easy running of tints and dyes on photographs and drawings.

When Wettol is present in a solution, the bath will rapidly flow over the whole surface of a negative or print immersed in the bath, instantly reaching and acting upon all parts of the surface. Uneven developing, and surface streaks and spots, and undeveloped spots due to air bubbles entirely cease to appear, and it is claimed that a general improvement of quality results from immediate and correct application of the bath to all parts of the emulsion. This contention is borne out by comparative tests.

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Letter File

Sir,—As I am in the R.A.F. and wished to find an outlet for my hobby of cinematography, and did this with great success, I thought that my experience might be of interest.

I am at a station in Kent, some distance from the nearest cinema, and with quite a large complement of men. We are fortunate in having an excellent library of 9.5mm. films in the town, so in conjunction with a friend I decided to start a few cine shows. I found that he had a similar projector to mine, one of the later type "Specto," his, however, having the early type "gate."

I brought back my projector when I returned from leave, together with about 30 "Mood Music" records. Thus we had dual projection to start with. Since the majority of our audience had never seen silent films, we made the shows as professional as possible, making a screen out of an old ping-pong table, whitewashed, and with a wide black border, the result being an excellent screen about 5 ft. by 4 ft.

In front of the screen were fixed blue curtains, worked by string and pulleys, from the projection "box," and for credit titles a red strip-light controlled by a "dimmer": red and blue—not an ideal combination, but the best we could scrounge. Actually there was no projection box as such. We used a long table with a smaller table at one end on which were the dual projectors, with dimmer curtain controls, etc., on the floor. A third friend supplied the non-sync. "Mood Music," via a turntable and amplifier, the loud speaker being above the screen. In front of the projectors we rigged up a black paper black-out blind with projection and observation parts cut in the approved style. Round the "box" we hung navy-blue blankets, thus hiding us from the audience, and completing the illusion of a semi-professional performance, so necessary when minus sound.

We adopted the cue-mark system suggested in the A.C.W., page 134, October, 1941. The second cue mark, consisting of 4 consecutive frames from "end of part," thus leaving 12 frames to run. 32 frames from this, the first cue was placed, giving two seconds between cues. We find it best to leave 16 frames in the projector before "beginning of part," to allow for time lag of switching on motor on seeing first cue, and also to allow motor to gain speed. On second cue, the lamp of first projector is switched off and second lamp switched on. By this method professional change-overs are possible, and the audience do not even notice the cue marks.

The template was made from thin copper, while the marker was ground down from a $1\frac{1}{2}$ inch nail, and fashioned so that when inserted in the hole it made a white circle with a black centre, and could not cut the film base at all.

We soon had enthusiastic audiences of between 100 and 150 at the weekly show. To overcome the difficulty of throw in an Army type hut of about 120 feet long, we projected from the side about 25 feet from the screen, thus having the audience behind as well as in front of us. The screen had to be about 6 ins. out of line on one side to obtain crisp focus, but this was unnoticeable from the audience.

The show usually consisted of a feature, Popeye or Disney, instructional and slapstick—about 9 reels in all. Sometimes we had instead of the instructional, etc., a two-reel Western. I found the local library (9d. per reel per night) to be in better condition than any other library I've ever dealt with. During about four months' shows we had only two film breaks, most films being truly flawless, and the screened results really professional.

We did not find the Pathe synopsis of films to be a very helpful guide, many of the least successful films having long "blurbs" in the catalogue, while really good productions had only a few lines. With the exception of George Formby's "No Limit," and similar films, our audiences did not care for silent adaptations from sound films. Real silents, such as "Metropolis," though sadly cut, went down very well. By the way, "The Blue Light" seems to be a silent in construction and is very good; but in about three sequences there appears what seems to be a blacked-out sound track. Can anyone explain this?

Since we are temporarily getting E.N.S.A. shows, our cinema, which was erected each week in the recreation hut with great labour, has been suspended for a while. No charge was made for admission, since a show cost less than 10/-, and the camp entertainments fund covered cost of films, lamps, etc.

Though it entailed a good deal of hard work, we had a lot of fun. For instance, we had a good laugh over the finale to our show. We purchased a "King Trailer," and screened it in conjunction with the King effects record—but had entirely overlooked the fact that the audience, in standing to attention, would entirely block the screen.

Films like Snub Pollard's are not made these days unfortunately. We often had the house rocking with laughter at him, and Chaplin, Disney and Fleicher. Records of music by Strauss were very useful for accompanying these comedies.

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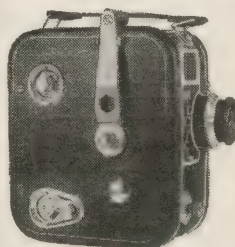
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BM/FGLB, MONOMARK HOUSE,
 LONDON, W.C.1. (Confidential)

Since the present series of shows has finished, I am looking for a cheap 16mm. S.O.F. projector (with or without amplifier and loudspeaker)—a hopeless search in wartime it would appear!

We have often been congratulated on the technical excellence and entertainment value of our shows—to our great surprise and satisfaction. All our effort has definitely been worth it—the show's the thing! Should anyone care to contact me at my home address, I would gladly give any help and information that I have gained from the experience of providing these shows.

And may I thank you for the general excellence, but alas! rare appearance of your excellent magazine—the only surviving amateur cine magazine.

A/C WILLIAMS, I. R.

c/o 49, Melrose Avenue,
 Cricklewood, London, N.W.2.

SOUND v. DIALOGUE

Sir,—I feel I must write a few words of thanks for Mr. Andrew Buchanan's contribution to A.C.W. for December '42-February '43.

My first impression after reading this article was that here had come something which deserved to be embodied in the pages of a great encyclopaedia, and the impression remains. But a further thought now is, that no more suitable home could be found for it than in the journal which has done, is doing, and (in better days) will do, so much to promote that more refined, cultured, yet common-sense showing of motion pictures which we all desire so ardently, and hope to see some day.

As an analysis of the psychology of film entertainment, "Sound versus Dialogue" is shrewd thought, lucid expression, and conclusions so sound in character as to disarm adverse criticism.

Newton Abbot. W. H. BOLTON.

SPONSORED SHOWS

Sir,—It is a well-known fact that the Government is making wide use of sub-standard film for propaganda purposes. Apart from providing free hire of many M.O.I. and other films, it sponsors, (through organisations such as the British Council), shows which are given in Government and Local Authority Centres.

Recently I attended one of these shows. When I entered the hall my first thought was: What a fearfully small screen for such a large hall. Then—as is the wont of the cine maniac—I drifted near the projector, which, being an unblimped model, was competing with the sound track to see which could make the most noise.

It seemed then that the sound track was winning: the reason became apparent at once. The speaker was on the table with the projector! Just think: a show being given with the loud speaker behind some 50% of the audience! Not that that was the only complaint; the speaker was giving forth what little sound the inadequate amplifier could be made to give. Had everybody stood where I was and been provided with a pair of opera glasses, they might have gained some idea of the meaning behind the films, the showing of which is undertaken at the public expense.

That public money should be spent on putting over shows in such a slipshod and ineffectual manner is nothing short of a scandal. These Government-sponsored shows are no amateur efforts; it appears that some 5,000 people see them every week.

It would not be a difficult matter, even under present circumstances, to have made the machine I saw in operation fully adequate to the very considerable task it had to perform, —a task far greater than that for which it was originally designed. It is to be hoped that these remarks will meet the eye of some responsible officials who will take steps to see that every machine doing such work as that outlined is fully adequate to its task.

Secondly, I wish to appeal to cine enthusiasts for a loan of any films showing Gibraltar, especially scenes actually taken on The Rock. Being associated with a Unit that voluntarily entertains many hundreds of people who have been evacuated from Gib., I can state that there is nothing they would like to see more than pictures of their homes. The only library film on Gib. was screened to the accompaniment of continuous cheering from the younger people, while the older ones were in tears. Will anyone who can help please write only (in the first instance) in order that a date for screening all the films at one time may be arranged. I will, naturally refund the cost of postage, etc.
London, W.C.1. PHILIP JENKINS.

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Wanted. 15mm. Wide Angle and 2" or 3" Telephoto lenses for Kodak, Model "K" 16mm. State condition and prices. Box No. 616, "Amateur Cine World," 24, Store Street, London, W.C.1.

Wanted 16mm. sound film recording apparatus. Details to Box No. 611, "Amateur Cine World," 24, Store Street, London, W.C.1.

Wanted Avo-Smethurst artificial high light exposure meter. Also 16mm. negative film stock. R. E. O., 4, Hilton Grove, Great Horton, Bradford.

Wanted Gebescope L.516, also 16mm. sound films on technical (aviation and radio) subjects. H. Panagakis, "Lyngarth," School Lane, Aintree Village, Liverpool 9.

Wanted Bell-Howell or Bolex 16mm. projector sound or silent Zeiss Movikon camera, good quality accessories including films. Nightingale, 48, Holloway Head, Birmingham. Midland 3254.

Wanted 16mm. silent films to buy, Cartoon, Travel, etc. 11, Hawthorn Road, Ashington, Northumberland.

Paillard Bolex H.16 v.g. condition, exchange for 8mm. or 9.5mm. model same make, must be perfect, also wanted 3" telephoto lens for same and G.3 Bolex Projector, would exchange Pathescope 200B perfect. Strand, Alexandria, Scotland.

Silent 16mm. films. State subject, condition and price. Castle Films "Sea Going Thrills," "Day at Zoo," "Paris," "Rome," "New York," "Sahara," "Venice," "America's High Spots," "See No. 1," "See No. 3" and "Grand Uproar" urgently required. Box No. 612, "Amateur Cine World," 24, Store Street, London, W.C.1.

Wanted to purchase 16mm. sound-on-disc films. Must be in good condition. Box No. 613, "Amateur Cine World," 24, Store Street, London, W.C.1.

Wanted 9.5mm. shots of squirrels on ground and climbing tree in strong sunlight. Prime, 242, Lyndhurst Road, Wood Green, N.22.

Wanted 16mm. S.M.P.E. Talkie Projector, preferably Bolex or Bell & Howell. Maximum price paid for good machine. State full particulars. P. H. G. Bagshaw, Great Oakley, Near Kettering.

Wanted Paillard Bolex H.16 camera and accessories. Cash waiting or can offer Leica accessories in part exchange. John Barnett, 28, Maddox Street, W.1. Mayfair 1323.

Early model Ensign silent sixteen wanted for rebuilding. Lamp and motor immaterial. 6, Ealing Village, W.5.

Wanted urgently 16mm. film stock particularly Kodachrome (even outdated) your price without quibble. Also 3" Telephoto, 1/4" wide-angle, new leather case, Rangefinder and any other accessories for H. 16 "Paillard." 19, Allerton Grange Vale, Leeds, 7.

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Wanted Projection Lens B. & H. Incelrite 16mm. 3 inch WADE, 29, Clarendon Road, Leeds, 2.

Wanted Bell Howell or other make 16mm. sound projector, 1,000w preferred. Also 8ft. Crystal screen. Tessar 1.5cm. lens. Box No. 615, "Amateur Cine World," 24, Store Street, London, W.C.1.

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